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(6). The introduction of allegory into the *Idylls* was an afterthought, and possibly, a mistake. It is indeed true, as the poet has said, that "there is no single fact or incident in the *Idylls*, however seemingly mystical, which cannot be explained as without any mystery or allegory whatever." And it may well be that to some readers no explanation is needed, that it does not occur to them that any allegory was intended. But the important consideration to us is not whether some may or may not be able to read the poem throughout (the new *Idylls* as well as the old) without a thought of allegory anywhere. The important fact to us, engaged in a study of poetic workmanship, is that the poet himself had in mind an allegory when writing the later *Idylls* and did not have in mind an allegory when writing the first; that in the first he was portraying his ideal knight as God's highest creature *here*, as a pure, generous, tender, brave, human-hearted *man*, and that in the second it was in his mind's eye to give as he himself said, "not the history of one man or of one generation but of a whole cycle of generations." The king of the completed poem is thus a composite of two conceptions. The change in the point of view must inevitably have blurred the outlines of the picture. It is impossible that the portrait of our king should now stand out from the canvass so clearly and vividly, so graphic and plastic, as it would have done, had it been painted under the stimulus of a single, uninterrupted creative impulse. And by investigating the origin of the poem and the poet's method of procedure we are able to point out the place where and the time when the poet's point of view was shifted.

2. "The Elizabethan Sonnet." By Professor C. F. McClumpha, of the University of Minnesota.

In answer to a question by Professor J. T. Hatfield, the writer stated that the sonnet sequence was not usually a conscious one.

3. "Qualities of style as a test of authorship; a criticism of Wolff's *Zwei Jugendspiele von Heinrich von Kleist*." By Professor J. S. Nollen, of Iowa College, Grinnell, Ia.

The paper opened with a criticism of Wolff's argument from style in his attempt to fix upon Kleist the authorship of two anonymous comedies. Wolff makes a fundamental error in constantly assuming as "spezifisch Kleistisch" or "ganz eigentümlich Kleistisch" what is not at all individually characteristic of Kleist. Taking Kotzebue as an average representative of the style of the period, it was proved by a series of parallels that the very qualities of style which Wolff counts to be peculiar to Kleist are found in Kotzebue even more abundantly, and that in essential qualities the style of the anonymous comedies approximates much more nearly to Kotzebue's than to Kleist's. The same fact appears from a com-

parison with Bretzner. It follows that the coincidences Wolff establishes between Kleist's style and that of the two comedies represent simply qualities common to the average drama of the period, and that these coincidences offer not the least presumption in favor of Kleistian authorship. On the other hand, many essential Kleistian qualities of style are not found in the two comedies.

From Wolff's error, which is a typical error in studies of style, the writer proceeded to deduce some general remarks on style as a test of authorship. The study of style, if it is to be scientific, must be exhaustive, and must take account of all the facts. Neither a comparison of selected qualities, nor a comparison between two authors or an anonymous work and one author, has any value as evidence. A critic who is trying to discover the authorship of an anonymous work must know thoroughly the common qualities of style of the period or literary group of which the work evidently is a product. The author who is suspected of responsibility for the work in question must be seen against the background of his period and his school, possibly also of a temporary model, and it will require the most delicate discrimination to distinguish the personal shading he gives to the color of the *Zeitgeist* that shines through him; it is just this *nuance* that has value as a test. The critic must also appreciate the relative value of the tests applied. Thus the mere classification of figures of speech under subject-matter (Wolff's test) is almost worthless. More essential are such questions as these: Whether the figures, of whatever content, are original, or commonplace; imaginative and essential, or intellectual, mechanical, external; whether they have emotional significance and are used dramatically, or not. So in the study of vocabulary, little is accomplished by noting (as Wolff does) the quantitative value of the foreign element. It is far more important to note the various sources of the foreign element, its unconscious, conscious, or dramatic use, the agreement or disagreement in selection. Finally, the critic must be more than a scientific investigator. There are emotional and aesthetic values that elude even the most delicate intellectual tests, and that can be determined only by the reaction of sympathetic appreciation, by what Goethe calls "Anempfindung." These remarks, of course, apply not only to the solution of problems of authorship, but to the far more important study of individuality of style in general.

This paper was discussed by Professors A. R. Hohlfeld and F. A. Blackburn.

4. "The *Geste de Guillaume* at the end of the eleventh century." By Professor Raymond Weeks, of the University of Missouri.

This paper, which will form one section of a series of articles shortly to appear in the *Romania*, began with an enumeration of the datable passages